

IDEOLOGY OF MARRIAGE IN JANE AUSTEN'S "PRIDE AND PREJUDICE": A CRITICAL DISCOURSE ANALYSIS

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ABSTRACT

This article tackles Jane Austen's novel Pride and prejudice through the Critical Discourse Analysis (CDA) approach to investigate the ideology of marriage. The study aims at identifying transitivity processes of Systemic Functional Linguistics (SFL) and examining gender inequalities in the selected texts, as well as, exploring Austen's personal perspectives and cultural dimensions in the novel. The present article is limited to analysing extracts of some selected characters: Mr. Darcy, Miss Elizabeth Bennet, Mr. Bennet, Mrs. Bennet, Mr. Collins and Miss Charlotte Lucas. The eclectic model of CDA adopted for the requirements of this study involves integrating Halliday's Transitivity System of SFL with Fairclough's (1989/1995) CDA approach. A mixed-method analysis (qualitative and quantitative) has been conducted to (17) selected texts extracted according to themes of marriage and love in the novel. The findings have proved that transitivity processes (mainly material, mental and relational processes) embedded to male characters outnumber those of the female characters. There are (68) processes belong to men in comparison with women's that are only (52) which provide a linguistic evidence that women are the most vulnerable members of society with a few exceptions.

KEYWORDS: *Pride and Prejudice, Jane Austen, Transitivity, CDA Approach & Marriage*

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INTRODUCTION

The most central part for this article is the function of the narrative discourse and its role in our social life. Narrative discourse often reflects how humans think, feel and act as individuals or members in their community. People need to understand the hidden function of narratives in order to understand the world (Tomascikova, 2009:281). Despite cultural specifics, it is generally known that women subordination is widely reflected in our social discourse. Gender differences are the most prominent power relations encoded in literary texts. However, such texts are not written neutrally. Literary works are influenced by many factors such as authors' gender, class, social and cultural backgrounds as well as their own perspectives. Authors' choices of the structures of language are often guided by their thoughts, feelings, and attitudes in connection with the values in their culture. Thus, the linguistic devices they use reflect their ideologies or perspectives. One obvious example is Jane Austen's novels, which are characterized by drawing on real life situations and more accurately personal experiences picturing the society in which she lives besides being affected by her own views.

Whatever we say or write falls under certain types of categories or processes. People actively create meanings and make choices about which systems to use and how. Narrative texts that are formed by written

clauses involve plot, characters and settings correspond to a certain ideology. Critically, the ideology within the clauses in narrative text can be analyzed through the transitivity construction. Using transitivity as an analytical framework can help unlock and probe what flows directly through the mind of the characters. Halliday's transitivity analysis is an effective tool to generate power relations and uncover ideologies. It is a kind of functional analysis employed to discover the relation between meanings and wordings that reveals the linguistic features formulating the text (Halliday & Matthiessen, 2004:171).

Although Jane Austen's novels have been widely studied, little has been researched on gender relations from the author's ideological perspectives in her novel *Pride and Prejudice*. Hua (2013) tackled gender assumptions in Austen's novel *sense and sensibility* in her study entitled (Critical Discourse Analysis of Women Language at the Lexical Level in Sense and Sensibility). Another study related to gender is fulfilled by Muji (2010), entitled (Gender Issues Reflected within Nature in Jane Austen's Novel *Pride and Prejudice*). Most of the studies carried out focused on certain linguistic aspects. Wijitsopon (2011) applied a corpus linguistic technique in a stylistic analysis to Jane Austen's six major novels, in order to see how well this new method works with literary texts. Another stylistic study is achieved by Ufot (2012) in which he tackled the principal aspects of lexis and grammar which exemplify the dialectics of gender lectal linguistics in Austen's *Pride and Prejudice* and Hume-Sotomi's *The General's Wife*. Hua (2013) used a CDA framework to examine gender relations at the lexical level of Austen's *Sense and Sensibility*. Still, one aspect has not been investigated yet compared with what has been observed in previous studies of Jane Austen's language, that is, the relation between transitivity and ideology through a CDA approach adopted to the literary text of Austen's novel *Pride and Prejudice*. Accordingly, the current article intends to investigate the transitivity choices found in the text of the novel, and to identify the ideologies behind them through the CDA approach. In order to carry out the objectives of this study, the following hypotheses have been put forward:

- Man is the dominant figure in human societies driving woman into a marginal position. The woman in the world of man is dependent and weak in most of her life aspects, particularly the economy.
- Personal perspectives and cultural dimensions have their impact on the linguistic choices the writer selected to achieve social recognition and equality.

PRIDE AND PREJUDICE

Pride and prejudice is one of Jane Austen's most impressive novels which has attracted readers since its publication. It was first published in 1813. Jane Austen wrote her second novel *Pride and prejudice*, when she was living at Steventon in Hampshire. The novel comprised three volumes, each one had a number of chapters. It was originally an epistolary novel and its title was "First Impressions". During her lifetime, Austen used to publish her novels anonymously. So, this novel was published under the title "By the Author of Sense and Sensibility" (Baker, 2008:364-365). *Pride and Prejudice* is a humorous portrayal of the social environment of the late eighteenth and early nineteenth century England; it focuses mainly on the courtship rituals of the English gentry. Using an ironic style, Jane Austen addresses feminist, sociological, economic, ethical, philosophical and political themes, and she inspires a great deal of diverse criticism on the meaning of the work.

Pride and Prejudice is the most typical Austen plot. Two qualified gentlemen come to a country village in Longbourn, where two unmarried ladies live, and the main issue of the novel is to get the couples married in spite of

certain obstacles in their path. The obstacles to their marriage are both external and internal. It is an excellent sample of Austen's art. The plot is based on two substantial circumstances. The first is the transferring of the property of Longbourn, the Bennet's family estate, and how this is determined by a strict legal device which excludes the wife and the five daughters from the direct transmission of property, so it goes to their nearest male relative, Mr. Collins. The second is the arrival of Mr. Bingley, a young bachelor with a good fortune, and his friend, Mr. Darcy, a wealthy aristocratic gentleman of the old family name and high social rank, to Longbourn estate and the events based on their relationship with the two eldest daughters of the Bennet's family, Jane and Elizabeth. Yet, the focus is on the protagonists, Miss Elizabeth Bennet and Mr. Darcy.

Pride and Prejudice comprises Jane Austen's favorite themes: marriage, love, class and pride which are based essentially on the economic status of the English people at late eighteenth and early nineteenth century. In this novel, Jane Austen points out the inequalities which govern relationships between men and women, depriving women of their right to choose the suitable marriage. Jane Austen tackles love and marriage subject through portraying the character of different women and their views of marriage, but the focus is on the character of Elizabeth Bennet, the heroine. Elizabeth represents the author's own view of marriage and love. Austen portrays her heroine as an effective woman who has her own ideology towards the institution of marriage. On the other hand, Austen portrays the character of Charlotte Lucas, who considers marriage, though loveless, as an escape from spinsterhood and as a guarantee to her family's financial security.

CRITICAL DISCOURSE ANALYSIS: AN OVERVIEW

CDA is a new field of applied linguistics which views language as a social practice and focuses on the ways that power relations and ideologies are expressed through language. The pioneer scholars who have investigated in this field are Roger Fowler, Teun Van Dijk, Norman Fairclough, Ruth Wodak and others.

CDA has its origins in linguistic and textual analysis. It emerged from Critical Linguistics which was developed in the late 1970s by Roger Fowler and Gunther Kress, the researchers at the University of East Anglia, and started with the publication of "Language and Control" (Fowler *et al.* 1979) and "Language as "(Kress and Hodge 1979), (Hart, 2010:3). Using Halliday's SFL, Critical Linguistics investigated linguistic phenomena represented in texts to show how grammatical systems are related to social needs. However, Critical Linguistics has been affected by other critical researchers such as Foucault and Gramsci.

CDA is a practical-oriented form of discourse analysis, hence forth DA, which addresses social problems. Fairclough (1989:5) indicates that "Critical is used in the special sense of aiming to show up connections which may be hidden from people such as the connections between language, power, and ideology". Ideologies usually prevail in society through masking themselves as common sense, therefore, the proper way to resist them is to uncover them using CDA. Van Dijk (2001:352) identifies CDA as "a type of discourse analytical research that primarily studies the way social power abuse, dominance and inequality are enacted, reproduced, and resisted by text and talk in the social and political context". In this sense CDA is used to remedy the imbalances in power and other forms of social and political injustice. Fairclough, (1995:132) defines CDA stating its main principles and objectives : "By critical discourse analysis I mean discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations, and processes: to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power, and to explore how the opacity of these relationships between discourse and society is itself a factor securing power

and hegemony". Many scholars, throughout time, have proposed various definitions, clarifications, and explanations that are relevant and central to the scope of CDA, as well as handy in the theoretical framework of this study. The following sections involve a brief view of power and ideology.

POWER

'Power' is an essential concept in CDA studies. CDA often examines the language use of those in power, who are responsible for the existence of different levels of social injustice. All approaches of CDA concentrate on the significance of power and power relations as a central theme in researches. The CDA principle aim is to denaturalize covered abusive power relations and ideologies embedded in the text. There are many notions and theories of power, sociological as well as socio-psychological ones. Yet, they do not provide a distinctive notion of power. CDA researchers focus on disciplinary power and how such power is created, maintained and challenged. They are usually interested with how discourse reproduces social dominance, which implies the way of power abusing of one group to another and how the dominated group discursively resists such abuse. Obviously, this has been emphasized by Van Dijk (1993: 250) who states that the CDA is concerned with "focusing on the role of discourse in the reproduction and challenge of dominance", where dominance, "the exercise of social power by elites, institutions or groups" (ibid.). In a similar way, Blommaert (2005:24) asserts this concept stating that "power, and especially institutionally reproduced power, is central to CDA". Following Foucault, Fairclough (1995:1) identifies power both in terms of asymmetries that exist between participants in shared discursive events, and in terms of the different capacities of individuals to control the production, distribution and consumption of texts in particular socio-cultural contexts. Power is essentially about the relations of difference and its influences in social structures. Language provides fine hierarchical social structures that support difference in power relations.

IDEOLOGY

In general, 'ideology' can be defined as a coherent and a relatively stable set of ideas, values and beliefs that a person or group keeps. 'Ideology' is closely related to the concept's power, domination, and discourse. Many researchers of the CDA have investigated 'ideology' in different ways. Fairclough (1992: 87) views ideologies as "constructions of reality.... which are built into various dimensions of the forms/meanings of discursive practices, and which contribute to the production, reproduction or transformation of relations of domination". Ideologies are reproduced, maintained and challenged mainly by using discourse. This means that the selection of certain discourse undergoes certain underlying assumptions. These assumptions are never unbiased but rather they are directed and motivated by certain ideologies. Such implied ideologies can be investigated through the analysis of language forms and social processes which leads to exploring power relations that underlie social structures in society. (Rahimi & Riasati, 2011:108).

Van Dijk's (1998) ideological theory offers better understanding of 'ideology' by combining and interfacing among its three core components that have only been studied separately before and they, according to him (Ibid: 58), are:

- (1) Cognitively, an ideology consists of ideas in people's minds, which usually study by cognitive psychologists.

- (2) Societally, ideology also involves a group membership and value judgment, which are generally investigated by sociologists and social scientists.
- (3) Linguistically, ideology is not an innate knowledge and, therefore, it needs to be learnt, acquired, or changed through written or spoken discourse. Van Dijk (2006: 8), also states that the voices of the dominated groups are classified as a counter or opposed ideologies to those of the dominant groups. Thus, ideologies can

be positive and can represent systems which endure and legitimize opposing and resisting domination and social inequality, such as ideologies of pacifism, feminism and anti-racism.

FAIRCLOUGH'S CDA APPROACH

Norman Fairclough is one of the influential initiators of the CDA and the first who developed an approach to language analysis relating it to social and cultural changes in social life. Chuliaraki and Fairclough (1999:6) state that Linguistics and social sciences are linked together by a single theoretical and analytical framework of the CDA. They illustrate the significance of using CDA to reveal the discursive nature of social and cultural changes (ibid:33). In his earlier attempts to relate the study of language with social practice, Fairclough (1989:3) believes that language is not neutral but a part of social life, i.e., discourse is used as "the primary medium of social control and power". Influenced by Mikhail Bakhtin, Michael Halliday and Michel Foucault theories, he produced his approach which he called 'the relational-dialectic approach' since "the relationship between discourse and social structures is dialectical as well as being determined by social structures" (ibid:37). In this sense, Fairclough (1995:132, 2003) indicates that the realization of the dialectic opaque relations between language and social reality is achieved through the social events (texts), the social practices (orders of discourse) and the social structures, which constitute Fairclough's three-dimensional approach to CDA. In his approach, Fairclough (1989: 29) identifies three stages of analysis: description (describing the text), interpretation (interpreting the interactive relationship between the text and the social processes), and explanation (explaining the relationship that links the social processes with the social context). The description stage refers to the linguistic features such as (grammar and vocabulary) that are used by people in social settings. That is why these linguistic features are social (Fairclough, 2001: 21). Interpretation is concerned with the interpretation of the meanings of the participants and their linguistic choices in interaction. The explanation stage explains the connections between text and discourse in wider social context (Fairclough, 1989: 30).

SYSTEMIC FUNCTIONAL LINGUISTICS (SFL)

SFL, is a developing field of linguistics, throughout which we can deeply understand how human language works. Influenced by John Firth, Michael Halliday began developing SFL in the 1960s as a model of grammar that seeks to provide a comprehensive account of how language is used for communication in context. SFL is a social semiotic system and a powerful framework that describes and model language as a resource of creating meanings and various linguistic choices. Language is a network system that enables its users to make their linguistic selections for the realization of the intended meanings. According to this framework, language is treated beyond its formal structures by considering the context of situation and the context of culture in the use of language (Halliday, 1985, 1994).

The relation between SFL and CDA is relatively close. The two approaches share several common features. Young and Harrison (2004:1) mention three of them. The First is the shared perspective of language as a social construct. Both approaches consider the role that language has in society and look at the ways in which society has fashioned language. The second common feature is that both approaches share a dialectical view of language when particular discursive events and the contexts of their occurrence influence each other. The third commonality is that both approaches, SFL and CDA, take into consideration the historical and cultural aspects of meaning.

According to Halliday (1994: 23) context of situation in SFL can be realized through: 'mode' (the organization of the message), 'field' (the expression of the world view) and 'tenor' (the relationship between the interlocutors). Whereas

'mode' is textual, 'field' is an experience and 'tenor' is interpersonal. He (Ibid.) also suggests that language performs three metafunctions including:

- Textual function, which connects language to the features of the situation in which it is used,
- Ideational, which is basically concerned with the expression of "content" or the experience of the speaker or the inner world of his own consciousness,
- Interpersonal which is concerned with social relations.

Among the three metafunctions, the ideational function, which is concerned with the transmission of ideas, can be achieved through transitivity pattern. (Ibid: 23).

SFL provides resources for talking about language in such a way that relates grammatical functions to social activities. It has a wide range of tools that allow CDA proponents to analyse ideology and power relations within social context (Martin 2000:276). Thus, the current study integrates SFL and CDA at the text level, combining Fairclough's CDA model with Halliday's transitivity ideational metafunction as organizing principle.

TRANSITIVITY ANALYSIS

Grammatical forms of a language can be used functionally to create social effects. The production of any text involves the selection between different linguistic choices: grammatical processes and participants types, according to particular ideologies of its writers. Transitivity theory of Halliday presents a useful linguistic framework for exploring the fundamental linguistic properties of a certain literary discourse. The current study basically follows Halliday's theoretical framework in applying Halliday's transitivity analysis to narrative discourse. According to Halliday, transitivity is a part of the ideational metafunction of a clause which is related to the "transmission of ideas". In his Introduction to Functional Grammar, Halliday (1994: 106) argues that "transitivity is the grammatical system which construes a flow of events or 'goings-on' into a manageable set of process types. Each process type has its own schema in construing a particular domain of experience".

According to transitivity system, there are six process types which experiences can be classified into (ibid: 170-171). The term "process" is used in an extended sense, "to cover all phenomena...and anything that can be expressed by a verb, event, whether physical or not, state, or relation". Transitivity processes serve to encode and decode aspects of reality and different experiences in the world through answering questions such as: what is happening? Where, when and how is this happening? Burton (1982: 200) summarizes it as "to describe the scenario of 'who does what to whom?'"

The first process type is the material process. It is simply a process of 'doing'. This process type involves verbs of physical action such as 'run', 'wash' and 'do' (Halliday, 1985: 103). The material clause is the one that comprises a material process. Halliday (2004: 179) indicates that the material clause is the clause of doing and happening which represents some 'material' change in the flow of events or environment, referring to the physical action and the input of energy associated with the material verb, whose source is named the 'actor'. The 'actor' is an obligatory participant, representing the doer of the process included in the clause. The 'actor' is the one that brings the change. The material clause may involve other types of participants such as the 'goal' that represents the person or the entity that is affected by the process, and the 'beneficiary' that Halliday (1994: 144) refers to as "the one to whom or for whom the process is said to take place". Material processes are of two types: (1) Process of doing, which is traditionally called 'transitive', may extend to another participant usually

called the 'goal' and often refers to human activities, (2) Process of happening, which is traditionally called 'intransitive', requires no object in the clause and refers to an event. Mental processes are concerned with the world of consciousness that is associated with processes of perception ('see', 'notice'), processes of affection ('love', 'fear') and processes of cognition ('think', 'imagine'). The main participant is the 'senser', the one who senses, perceives, thinks, hopes or likes. The other participant is the 'phenomenon' that Simpson (1993:91) identifies as being "that which is perceived, reacted to or thought about". There are four types of sensing in the mental clause: perceptive, cognitive, desiderative and emotive. Relational processes are identified by Halliday (1994:119) as "processes of being". They serve to attribute or to identify. They may be 'intensive' (x is a), 'possessive' (x has a) or 'circumstantial' (x is at a). Participants may be 'carriers' or 'attributes'. The behavioural processes stand on the borderline of mental and material processes. They are typically human since they construe physiological and psychological processes such as smiling, dreaming, coughing and sleeping. The participant who is behaving is called behavior (Halliday, 2004). The verbal processes are processes of 'saying' as in where participants are either 'sayers' (the speaker individual) or 'targets' (the addressee) or 'receiver' (the one to whom the speech is directed). The 'verbiage' is the message exchanged between the 'sayers' and the 'targets'. Existential processes imply that something exists or happens. They are often used with the dummy subject 'there' or with a circumstantial element of place or time. When used in narratives, existential processes serve to introduce major participants in the placement stage (settings) at the beginning of the story.

METHODOLOGY

The eclectic model adopted in this study involves the integration of Halliday's transitivity system and Fairclough's three-dimensional CDA model. Throughout a quantitative as well as a qualitative analysis, this research aims at studying the relationship between language and society from different perspectives. Transitivity system is adopted to analyse the selected text from Jane Austen's novel *Pride and Prejudice* to reveal hidden ideologies in the language. Then, Fairclough's three-dimensional CDA model is employed to explain how the language is associated with social ideologies. Sentences related to some characters in the novel, Mr. Darcy, Miss Elizabeth, Mr. Bennet, Mrs. Bennet, Mr. Collins and Miss Charlotte, are selected to be the data on the basis of gender ideology. According to marriage and love themes, (17) extracts are selected for the analysis. Throughout the eclectic model, each sentence of the selected text is classified into different processes of the transitivity system which involves material, mental, relational, behavioural, verbal and existential. After the collection of data and classifying them, they will be analysed to count the number and the proportion of each process occurrences. Then, these data will be further analysed using Fairclough's three-dimensional framework which includes text, discursive practice and social practice, to uncover the ideology of marriage and the social relations implied through choosing different processes.

As a summary of the qualitative analysis, a quantitative analysis is conducted to show the frequency of occurrences of process types and the roles distributed among the participants as stated in the tables attached at the end of the qualitative analysis and the appendix attached at the end of this study.

DATA ANALYSIS

There are (17) extracts including 126 clauses to be analysed. In these extracts, the author depicts marriage and love themes and how they were reflected on society at that time. How does Jane Austen represent gender inequalities? She uses different types of marriages to show her perspective about the role of woman. Three types of marriage are presented. The selected extracts comprise six main characters as the participants in terms of their roles in those marriages. They are

Mr. Darcy and Miss Elizabeth, Mr. Bennet and Mrs. Bennet, Mr. Collins and Charlotte Lucas.

Extract (1)

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife. However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of someone or other of their daughters. (p.2)

Extract (1) begins with the existential process in the clause "*It is a truth universally acknowledged*", followed by the relational process in the clause "*that a single man in possession of a good fortune **must be** in want of a wife.*" The "*single man*" is the attributed in the relational process. By this sentence, Jane Austen establishes the main situation of advantageous marriage in the novel that is the arrival of a young wealthy man in a village and the attempts of women to trap him due to the hard economic fact of life at that time. The second sentence involves two relational processes followed by one mental process which indicate that however the man's "*feelings or views **may be***", this "*truth*", which is the attributed, "*is fixed*" in the minds of women and their families who live in those areas. They "*consider*" any single man as a "*rightful property of their daughters*". Here the man is the phenomenon of the mental process (considering). It is noticed that Jane Austen's ideology in the discourse of this novel, is greatly influenced by the social structure of her society in which women are deprived of their rights to work, own or inherit an estate and other legal services as men. This apparent inequality of gender drives women to look for a husband to live.

Extract (2)

Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three-and-twenty years had been insufficient to make his wife understand his character. HER mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news. (p.4-5)

Extract (2) is a descriptive one, giving the fundamental features of the middle-class family, Mr. and Mrs. Bennet, and their long marriage relationship. The first clause in extract (2) describes Mr. Bennet's character through a relational process in which he is the carrier of certain attributes: "*Mr. Bennet **was** so odd a mixture of quick parts...*"; the following clause shows that his twenty-three years of marriage experience "***had been** insufficient to make his wife understand his character*". This clause comprises three different processes: relational process, material process and mental process. In the relational process, the carrier is Mr. Bennet's experience of marriage, which is described as "***being** insufficient*" to change his wife's personality. The material process is of the type (make) in which Mr. Bennet is the actor and his wife, Mrs. Bennet, is the goal, but he couldn't affect his wife, he couldn't "***make***" her "***understand***" his personality. There is an implied negation in the word "*insufficient*" which weakens the actor role. In the last process within this clause Mrs. Bennet is the senser of the mental verb "***understand***". In the next sentences, the description of Mrs. Bennet's foolish character continues. "*Her mind*", referring to Mrs. Bennet's mind, is identified as "***being** less difficult to develop*"; there are two process in this sentence, the relational verb "***was***" and the material verb "***develop***"; it is obvious that her husband has no influence to change her and this a textual evidence that they are symmetrical in power relations. The following sentence begins with the personal pronoun "***She***" referring to Mrs. Bennet who is shown as the carrier of certain features in a

relational attributive process: "*She **was** a woman of mean understanding, little information and uncertain temper*". The author goes on to describe Mrs. Bennet's shallow character in the next sentence: "*When she **was** discontented, she **fancied** herself nervous*". This sentence indicates her unstable character. The first part of the sentence begins with the relative adverb "*When*", followed by the personal pronoun "*she*" representing Mrs. Bennet, who is identified as "*being discontented*" in a relation identifying process. The result of her being upset appears in the second part of the sentence in which "*she*" appears as the senser of the mental verb "*fancied*", and the phenomenon is "*herself*" followed by the adjective "*nervous*". The extract is ended with two sentences indicating Mrs. Bennet's primary business in life which "*was to get her daughters married*", and the solace of her life "*was visiting and news*". In these sentences, two relational processes appear to identify "*The business of her life*" and "*its solace*". However, she is the actor of one material verb "*get*" which shows that she is powerful only in this matter, getting her daughters married. As being a middle-class member of the English society, Mrs. Bennet's action reflects the ideology of marriage that unconsciously, have been established in society at that time.

Extract (3)

.... Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien, and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year. The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley, and he was looked at with great admiration for about half the evening...(p.11)

In extract (3), Mr. Darcy, a leading male character of a noble family and magnificent estate, comes with his friend Mr. Bingley to the ball attended by the Bennet's family. The first sentence of the extract involves three processes, a material process and two relational processes. "*Mr. Darcy*" is the actor of the material verb "*drew*" and the goal is "*the attention of the room*". His powerful personality appears clearly through this sentence. His attractive features influenced all people present at the ball. Within the sentence, there are two relational processes identifying "*the report*" about Mr. Darcy's property "*which **was** in general circulation within five minutes*" that "*Mr. Darcy **has** ten thousand a year*". Here Mr. Darcy is the carrier of possession through the relational possessive verb "*has*". This shows his sizeable fortune. In the following sentence, there are five different processes: two verbal processes, two relational processes and one behavioral process. The sentences begins with a verbal process in which the "*gentlemen*" represent the sayers of the verb "*pronounced*" and the verbiage is the personal pronoun "*him*" referring to Mr. Darcy, who is identified as "*being a fine figure of a man*" in the following relational process. Then comes the verbal process "*declared*" and the sayers are "*the ladies*"; the verbiage clause includes a relational attributive process in which Mr. Darcy is attributed as "*being much handsomer than Mr. Bingley*". The last clause comprises a behavioural process in passive voice, "*he **was looked** at with great admiration*". As for the interpretation of this extract, and throughout the textual evidence and the reaction of others to his character, it is clear that Mr. Darcy is in asymmetrical power relationship with middle class members attended in the ball. He represents the gentry in the English society.

Extract (4)

It may perhaps be pleasant,' replied Charlotte, 'to be able to impose on the public in such a case; but it is sometimes a disadvantage to be so very guarded. If a woman conceals her affection with the same skill from the object of it, she may lose the opportunity of fixing him; and it will then be but poor consolation to believe the world equally in the dark. ... In nine cases out of ten a woman had better show MORE affection than she feels.

(p.26)

Extract (4) begins with the verbiage clause of the verbal process "**replied**" whose sayer is "*Charlotte*". Miss Charlotte Lucas is Elizabeth's best friend who has no fortune of her own like Elizabeth. In this extract Miss Lucas shows her attitude of love and marriage and her strategies to trap a husband beginning with a relational process within the first verbiage clause: "*It may perhaps **be** pleasant*"; the second clause involves the relational verb "**be**" and the mental verb "**impose**"; it is followed by another two attributive relational processes within the clause: "*but it **is** sometimes a disadvantage to **be** so very guarded*". It is obvious that Charlotte uses a number of relational processes to express her opinion. The next sentence is a conditional sentence in the first part of which, "*a woman*" is the senser of the mental verb "**conceals**" and the phenomenon is "*her affection*"; the second part contains the personal pronoun "*she*" referring to the woman who represents the participant of the mental verb "**lose**", and the phenomenon is "*the opportunity of fixing him*". The following clause also comprises two verbs of the type relational and mental processes which describes Charlotte's view of how a woman may feel if she loses marriage opportunity, they are the relational verb "**be**" and the mental verb "**believe**". In the last sentence of this extract, Charlotte asserts her message saying that a woman should show more affection even if it is not real, to avoid losing a probable husband. She prefers marriage of convenience than a marriage based on true love. The sentence includes two mental processes, the first involves "*a woman*" as the senser of the mental verb "**show**" and the phenomenon "*more affection*", the second is represented by the personal pronoun "*she*" as the senser and the mental verb "**feels**".

Extract (5)

Your plan is a good one,' replied Elizabeth, 'where nothing is in question but the desire of being well married, and if I were determined to get a rich husband, or any husband, I dare say I should adopt it. But these are not Jane's feelings; she is not acting by design. As yet, she cannot even be certain of the degree of her own regard nor of its reasonableness. She has known him only a fortnight. ... This is not quite enough to make her understand his character. (p. 27)

Elizabeth, the second daughter of the Bennet's family and the heroine of the novel, discusses with her friend, Charlotte, the growing attraction between Mr. Bingley and her sister Jane. In this Extract, Elizabeth's different philosophy of marriage and love is shown. The extract begins with a verbal process of the type "**reply**" by "*Elizabeth*" as a sayer, and the following verbiage clauses involve many attributive relational processes to describe her ideology of marriage. The first one contains the attributed "*your plan*", the relational verb "**is**" and the attribute "*a good one*". The second implies two other relational processes of the type "**be**" describing her friend's desire "*of **being** well married*". In the next conditional sentence, the personal pronoun "*I*" referring to Elizabeth, represents the attributed, followed by the relational verb "**were**" and the attribute "*determined*"; there is also a material verb within this clause "**get**", whose actor is Elizabeth, and the goal is "*a rich husband*". The second part of the conditional sentence involves a clause in which two different processes appears, a verbal process of the type "**say**" whose sayer is "*I*" referring to Elizabeth and the verbiage clause has a mental process with the verb "**adopt**", the senser is also Elizabeth referred to by using the personal pronoun "*I*" and the phenomenon is "*it*" referring to Charlotte's perspective of seeking a husband. In the following sentences Elizabeth shows her ideology of true love and marriage built on reason and mutual affection through her sister's relation with Mr. Bingley. The first sentence includes a relational identifying process "*But these **are** not Jane's feelings*" which identifies Jane's feelings as not being so. The following clause which contains the material verb "**act**" and the actor Jane referred to by

"She", confirms the previous idea that Jane does not display her affection towards Mr. Bingley before she knows him well. The next sentence comprises a relational identifying process which describes Jane as *"not **being** certain of her own regard"*. It is followed by a sentence in which Jane is a senser of the mental verb *"has **Known**"* and the phenomenon is *"him"* referring to Mr. Bingley. The extract ends with a sentence which involves three processes: a relational process *"This is not quite enough"*, a material process *"to **make** her"*, and a mental process *"**understand** his character"*. The discursive practice behind Elizabeth's discussion with Charlotte reveals that she is contrasted with her friend's ideology of marriage. Although she is also a middle-class member of a moderate, she proved to be asymmetrical to her class-mate, Charlotte.

Extract (6)

Mr. Darcy had at first scarcely allowed her to be pretty; he had looked at her without admiration at the ball; and when they next met, he looked at her only to criticise. But no sooner had he made it clear to himself and his friends that she hardly had a good feature in her face, than he began to find it was rendered uncommonly intelligent by the beautiful expression of her dark eyes...he was forced to acknowledge her figure to be light and pleasing; and in spite of his asserting that her manners were not those of the fashionable world, he was caught by their easy playfulness.(p.28)

This extract shows how Mr. Darcy first slighted Elizabeth at the ball, looking at her scornfully, and then he began to admire her independent spirit and different personality from the women he had met. The extract begins with a material process with the verb *"allowed"* whose actor is *"Mr. Darcy"* and the goal is the personal pronoun *"her"* referring to Elizabeth, followed by the attributive relational process *"to **be** pretty"*. Mr. Darcy acted in an insulting way which prevented Elizabeth to be pretty, and *"he **had looked** at her without admiration..."*. The verb *"look"* is a behavioral verb and Mr. Darcy is the behavior referred to by the personal pronoun *"he"*. In the next sentence, he confirms his behavior and action *"**looking** at her only to **criticize**"*. This sentence also comprises a behavioral and a material verb whose participant is Mr. Darcy. However, his view of Elizabeth began to change and *"he **was forced** to **acknowledge** her figure to **be** light and pleasing"*. In this sentence, Mr. Darcy is the goal of the material verb *"force"*, and the senser of the mental verb *"acknowledge"*. There is also a relational process within this sentence describing Elizabeth's figure as *"**being** light and pleasing"*. In this extract, there are (8) material processes and Mr. Darcy is the actor of (6) of them. This is a clear textual evidence that he is a superior male figure. Yet, Miss Elizabeth Bennet was able to influence him by the force of her intellect and powerful personality. He fell in her love much against his will. Although they are different in gender and class, Elizabeth proves to be symmetrical to Mr. Darcy.

Extract (7)

Certainly,' replied Elizabeth—'there are such people, but I hope I am not one of THEM. I hope I never ridicule what is wise and good. Follies and nonsense, whims and inconsistencies, DO divert me, I own, and I laugh at them whenever I can. But these, I suppose, are precisely what you are without. (p. 70)

Extract (7) involves part of the discussion between Darcy and Elizabeth about vices in general and their weaknesses in particular. In the first clause Elizabeth is the sayer of a verbal process of the type *"reply"*; the verbiage clause includes an existential process *"there **are** such people,"* which implies the existence of certain people. The following clause involves two processes, mental and relational, whose participant is the personal pronoun *"I"* referring to Elizabeth: *"I **hope** I am not one of them"*. She does not want to be identified as such people, and she *"**hopes**"* she never *"ridicules"*

good and wise things. These two verbs: (hope and ridicule), are mental verbs and the senser is Elizabeth. In the following clause: "*Follies and nonsense, whims and inconsistencies, do divert me*", Elizabeth takes a goal role of the material verb "*divert*"; people's absurdities and trivialities turn her aside because she is a quick-witted deeply serious person. She is quick to make fun of such foolish people as it appears in the behavioral process of "*laughing*", whose behavior is Elizabeth.

Extract (8)

I have made no such pretension. I have faults enough, but they are not, I hope, of understanding. My temper I dare not vouch for. It is, I believe, too little yielding—certainly too little for the convenience of the world. I cannot forget the follies and vices of other so soon as I ought, nor their offenses against myself. My feelings are not puffed about with every attempt to move them. My temper would perhaps be called resentful. My good opinion once lost, is lost forever.' ...and Darcy, after a few moments' recollection, was not sorry for it. He began to feel the danger of paying Elizabeth too much attention. (p.71)

Extract (8) completes the previous discussion between Darcy and Elizabeth. In this part Darcy talks about his personality and admits his shortcomings. The processes associated with Darcy as a participant vary between material, mental and relational processes but the largest occurrences are of mental verbs through which he expresses his senses and beliefs. The extract begins with a material process with the verb "*have made*" whose actor is Darcy referred to by the personal pronoun "*I*", and the goal is "*such pretension*". However, the actor role practiced by Darcy is of the passive type because the material process is in negative "*I have made no...*". In the next clauses Darcy admits that he has weaknesses but he hopes that they are not of understanding. The clauses begin with the possessive relational process: "*I have faults enough*". Then, Darcy acknowledges that he is severe on others and his temper is resentful as shown in the clause "*My temper I dare not vouch for*" which includes mental verbs. The following sentences involve two mental processes of the types "*believe*" and "*forget*" whose senser is Darcy. He believes that his character is "*too little yielding for the world*", and that "*he cannot forget the follies and vices of others as soon as he ought*". Yet, the extract ends with a clause of an attributive relational process describing Darcy as not being sorry for his faults, thinking that his rank and superiority of mind justify his pride.

Extract (9)

To Mr. Darcy it was welcome intelligence—Elizabeth had been at Netherfield long enough. She attracted him more than he liked ... He wisely resolved to be particularly careful that no sign of admiration should NOW escape him, nothing that could elevate her with the hope of influencing his felicity...Steady to his purpose, he scarcely spoke ten words to her through the whole of Saturday, and though they were at one time left by themselves for half-an-hour, he adhered most conscientiously to his book, and would not even look at her.(p.73)

Extract (9) begins with Darcy as he thinks that his affair with Elizabeth is moving too rapidly and that he needs time to recover and recollect his emotions in tranquility. In the first sentence there is an attributive relational process: "*To Mr. Darcy it was welcome intelligence*-"which describes the separation of Darcy from the woman he loves as being "*welcome intelligence*"; it is followed by another relational process of a circumstantial type "*Elizabeth had been at Netherfield long enough*". The following sentence includes a material process "*attracted*" whose Elizabeth is the actor referred to by the subject pronoun "*she*", and the goal is Mr. Darcy referred to by the object pronoun "*him*", the sentence also involves a mental process of the type "*like*" and the senser is "*he*" referring to Darcy: "*more than he liked*". This

sentence provides a clear textual evidence that Elizabeth, the middle-class country woman is an exceptional powerful female who succeeds in attracting Mr. Darcy, the highest-ranking nobleman in the novel, more than he wishes. Thus, he makes his resolution to consider his love affairs carefully as it appears in the next clause in which he is the senser of the mental verb "**resolved**", followed by an attributive relational process "*to be careful*". The material and behavioral processes in the last clauses confirm his decision: "*though they **were left** by themselves for half-an-hour, he **adhered** to his books, and **would not even look** at here*". In these clauses Darcy is the actor of the material verb "**adhered**", and the behavior of the behavioral verb "**look**". Jane Austen's ideology revealed in this extract is that true love and perfect marriage must take adequate time, and must be established on thinking and calm deliberation.

Extract (10)

Having now a good house and a very sufficient income, he intended to marry; and in seeking a reconciliation with the Longbourn family he had a wife in view, as he meant to choose one of the daughters, if he found them as handsome and amiable as they were represented by common report. This was his plan of amends—for atonement—for inheriting their father's estate; and he thought it an excellent one, full of eligibility and suitableness, and excessively generous and disinterested on his own part.(p.87-88)

Mr. Collins is Mr. Bennet's cousin and the only heir to his estate in Longbourn. He comes to Longbourn in search of a wife from the Bennet girls. The first sentence involves three various processes whose participant is "*he*" referring to Mr. Collins. They include a possessive relational process of the type "**have**", a mental process with the verb "**intended**" and a material process of the type "**marry**". In this sentence, his property and his intention of marriage is shown. He decided to choose one of the Bennet daughters if he found her as beautiful as he was told as seen in the sentence: "*he **meant to choose** one of the daughters if he **found** them as handsome as they **were represented** by common report*". There are a number of mental processes in this sentence and the senser is Mr. Collins. They are of the type (mean, choose and find). The phenomenon is one of the daughters. The last two sentences show patriarchal norms in society. Unlike women, men have the right to inherit the family estate, thus Mr. Collins as the only male relative of Mr. Bennet, thinks that he will compensate the Bennets by keeping the estate in their family. The first sentence includes a relational process to identify his plan "*This **was** his plan*" and a material process "**inherit**" whose actor is "*Mr. Collins*" and the goal is "*their father's estate*". The extract ends with a sentence comprising a mental process in which the senser is "*he*" referring to Mr. Collins, the material verb is "**thought**" and the phenomenon is the pronoun "*it*" referring to Mr. Collins's plan.

This extract reflects certain social ideologies concerning gender bias and inequalities. Austen expresses her criticism of the unjust economic system which is a fundamental reason of gender discrimination. Depriving women of the equal rights to work and inherit, makes them accept unsuitable marriages to secure a source of income. Such types of marriage lack any mutual feelings or respect between the spouses, and man usually consider woman only as a means of physical and social comfort.

Extract (11)

...My situation in life, my connections with the family of de Bourgh, and my relationship to your own, are circumstances highly in my favour; and you should take it into further consideration, that in spite of your manifold attractions, it is by no means certain that another offer of marriage may ever be made you. Your portion is unhappily so small that it will in all likelihood undo the effects of your loveliness and amiable qualifications. As I

must therefore conclude that you are not serious in your rejection of me, I shall choose to attribute it to your wish of increasing my love by suspense, according to the usual practice of elegant females. (p.136)

In extract (11), Mr. Collins makes a marriage proposal for Elizabeth Bennet and she refuses him. Thus, he declares his reasons for the proposal thinking that she is not serious in rejecting his offer. The extract opens with a sentence including an identifying relational process in which Mr. Collins identifies the causes of his offer of marriage: *"My situation in life, my connections with the family of de Bourgh, and my relationship to your own, are circumstances highly in my favour"*. As a clergyman, Mr. Collins has the right to marry. Moreover, Lady Catherine de Bourge, the upper-class lady with whom he has close connections, urges him to do so. The third reason of his proposal is to ease the Bennet's mind about their estate since he is the only male relative to Mr. Bennet. In the following sentence, Mr. Collins tells Elizabeth to reconsider his offer and to *"take into consideration"* that in spite of her attractive features, she may never *"be made"* another offer of marriage. In this clause Elizabeth appears as a goal of the material process (make). In the next clause, he describes Elizabeth's portion of marriage as (being) *"so small"* in a relational attributive process. This is a clear evidence of gender and class discrimination practiced in society at that time. The extract ends with a sentence in which Mr. Collins, shocked of Elizabeth's rejection, attributes her negative response to the romantic practices of young girls. The process existed in this sentence is a mental one. The sentence contains two mental verbs *"choose"* and *"attribute"* and the senser is the personal pronoun *"I"* referring to Mr. Collins. By portraying the character of Mr. Collins, Jane Austen tried to ironically criticize those people who flatter to upper class individuals to benefit them at the expense of their social class.

Extract (12)

Charlotte herself was tolerably composed. She had gained her point, and had time to consider of it. Her reflections were in general satisfactory. Mr. Collins, to be sure, was neither sensible nor agreeable; his society was irksome, and his attachment to her must be imaginary. But still he would be her husband. Without thinking highly either of men or matrimony, marriage had always been her object; it was the only provision for well-educated young women of small fortune, and however uncertain of giving happiness, must be their pleasantest preservative from want. (p.155)

This extract reflects a significant social issue, that is, the economic basis of marriage. A lot of women in Austen's time, consider marriage on any terms as their only escape from a spinsterhood in respectable poverty. This ideology is represented through the character of Charlotte, Elizabeth's friend. She considers marriage as a matter of chance so she accepts a marriage proposal from the ridiculous, Mr. Collins. The first sentence begins with describing Charlotte as being *"tolerably composed"* through an attributive relational process. Then comes a material process with the verb *"gained"* whose actor is *"she"* referring to Charlotte and the phenomenon is *"her point"*. She guarantees her economic security through this marriage, and she *"had time to consider of it"*. The cognitive mental process *"consider"* is an evidence that she made her decision after a period of time and thinking. Mr. Collins is depicted as being *"neither sensible nor agreeable"* through an attributive relational process; the society in which he lives is described as being *"irksome"*; he will be, however, identified as *"her husband"*. For a plain sensible girl like Charlotte, marriage is an object to achieve security and some comfort in a home of her own.

Extract (13)

Elizabeth was delighted. She had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste. They were all of them warm in their admiration; and at that moment she felt that to be mistress of Pemberley might be something! (p.301)

As the novel progresses, Elizabeth begins to change her mistaken opinion of Darcy. She discovers how misled by appearances she was, and she finally comes at a true estimate of Darcy's character. The first sentence in extract (13) includes an attributive relational process describing the state of Elizabeth when she visited Pemberley's house: "*Elizabeth was delighted*". The mental processes in this extract, (utterances: 2 and 5), reveal Elizabeth's senses of "*seeing*" the beautiful nature of Pemberley where Mr. Darcy lives, and "*feeling*" the happiness to "*be*" a mistress of this estate.

Extract (14)

When she saw him thus seeking the acquaintance and courting the good opinion of people with whom any intercourse a few months ago would have been a disgrace— when she saw him thus civil, not only to herself, but to the very relations whom he had openly disdained, and recollected their last lively scene in Hunsford Parsonage—the difference, the change was so great, and struck so forcibly on her mind, that she could hardly restrain her astonishment from being visible.(p.323)

Elizabeth comes to feel respect toward Darcy and she realizes that Darcy probably loves her. The extract begins with a mental verb "*saw*" within the first clause whose senser is "*she*" referring to Elizabeth, and the phenomenon is "*him*" referring to Darcy. Elizabeth's senses were promoted when she "*saw*" Darcy "*seeking*" to please others whom "*he had openly disdained*" and trying to gain their affection. It is noticed that Darcy has two participant roles, an actor of the material verb "*seek*" and a senser of the mental verb "*disdain*". In the following clause, Elizabeth takes a senser role of the mental verb "*recollect*" and the phenomenon is "*their last lively scene in Hunsford Parsonage*". Elizabeth was shocked and "*could hardly restrain her astonishment from being visible*" because the change was so great. In this extract, the writer employs many mental processes, in most of them Elizabeth is the senser and Darcy is the phenomenon. Finally, Elizabeth comes at a true estimation of Darcy's feelings and she begins to love him. Both of them has a considerable influence upon each other which confirms that they have symmetrical power relation.

Extract (15)

....What do I not owe you! You taught me a lesson, hard indeed at first, but most advantageous. By you, I was properly humbled. I came to you without a doubt of my reception. You showed me how insufficient were all my pretensions to please a woman worthy of being pleased. (p.455)

In this extract Darcy thanks Elizabeth for her significant impact on him. She has had a positive role in increasing his self-knowledge and realizing his own faults. The first sentence begins with a mental process in negative, the senser is the personal pronoun "*I*" referring to Darcy and the verb is "*owe*". Darcy admits that he owes a lot to Elizabeth for teaching him "*a lesson*" and making him "*humbled*" as it appears in the following sentences. Elizabeth, referred to by "*you*", is the actor of the material verb "*taught*" and the goal is Darcy, referred to by "*me*". Then comes a sentences including an attributive relational process describing Darcy's new character: "*By you, I was properly humbled*". Another actor role of the material process "*show*" is employed to Elizabeth in the last sentence: "*you showed me*..." and the goal is Mr. Darcy. The sentence contains another two processes, relational and mental process of the type "*please*". Through the textual

analysis and the discursive interaction between the participants, it is evident that Elizabeth represents the effective powerful sample of women who, unfortunately, proved to be rare in society.

Extract (16)

I know that you could be neither happy nor respectable, unless you truly esteemed your husband; unless you looked up to him as a superior. Your lively talents would place you in the greatest danger in an unequal marriage...My child, let me not have the grief of seeing YOU unable to respect your partner in life. (p. 464)

Mr. Bennet, ignorant of the true character of Mr. Darcy, asks Elizabeth if she really wants Darcy to be her husband. The first sentence begins with Mr. Bennet addressing his daughter. It includes a mental process in which Mr. Bennet is the sender referred to by the personal pronoun "I", the mental verb is "**know**" and the phenomenon is the clause which comprises an attributive relational process whose attributed is "you" referring to Elizabeth: "*that you **could be** neither happy nor respectable*". The following conditional clause completes the previous one. It begins with the conditional "**unless**" and contains another mental process with the verb "**esteemed**", the sender is "you" referring to Elizabeth and the phenomenon is "*your husband*". Mr. Bennet knows that his daughter is a reasonable character, she will never accept a marriage proposal unless she truly estimates the suitor and she will be unhappy unless she respects her future husband. In the next sentence, he tells her that she would be involved in an unequal marriage because of her "*lively talents*". The last sentence of the extract shows his senses and wishes. It involves different processes: the material verb "**let**", the relational verb "**have**" and the mental verbs "**see**" and "**respect**", which reflect his fear of repeating the experiment of his bad marriage with his daughter.

Extract (17)

The fact is, that you were sick of civility, of deference, of officious attention. You were disgusted with the women who were always speaking, and looking, and thinking for YOUR approbation alone. I roused, and interested you, because I was so unlike THEM. (p. 468)

After months of suspense and testing each other's character and affection, Darcy and Elizabeth will have a successful marriage. They talk to each other about their love and how it began and grew. In this extract, Elizabeth addresses Darcy describing how his condition was in the past through a number of different transitivity processes. The first sentence includes an attributive relational process: "*you **were** sick of civility, of deference...*". The second one comprises a description of Darcy's state with the common type of women: "*you **were** disgusted with the women...*", those women were always seeking Darcy's approval: "*who **were** always **speaking**, and **looking**, and **thinking** for your approbation alone*". This sentence involves two participants, the first is Mr. Darcy who appears as an attributed in the relational clause "*you **were** disgusted with the women...*", the second participant is "the women" who take two roles: sayers of the verbal verb "**speak**", and sensors of the mental verbs "**look for**" and "**think**". However, those women's sayings and senses did not attract Darcy. The only country woman who had a great effect on him is Elizabeth Bennet, because she was a different woman. The last sentence includes two material processes "**roused and interested**" whose actor is Elizabeth referred to by "I" and the goal is Darcy referred to by "you". It also involves an attributive relational process in which Elizabeth describes the reason of Darcy's interest in her: "*because I **was** so unlike them*". The heroine, Elizabeth Bennet, reflects Austen's ideology of the desired model of women in society, the strong, intelligent and independent-minded women.

Table 1: Statistical Distribution of Kinds of Process Types of Some Characters in the Novel According to the Themes of MARRIAGE and LOVE

Types of Processes	Characters					
	Mr. Darcy	Elizabeth	Mr. Bennet	Mrs. Bennet	Mr. Collins	Charlotte Lucas
Material	20	11	2	2	3	1
Mental	15	16	2	2	8	1
Relational	8	11	1	2	4	1
Behavioral	3	1	/	/	/	/
Verbal	2	3	/	/	/	1
Existential	/	/	/	/	/	/
Total	48	42	5	6	15	4

Table 2: Statistical Distribution of the Roles of Some Characters in the Novel According to the Themes of MARRIAGE and LOVE

Characters	Roles						
	Actor	Goal	Senser	Phenomenon	Carrier Identified	Behavior	Sayer
Mr. Darcy	14	6	12	3	8	3	2
Elizabeth	6	5	14	2	11	1	3
Mr. Bennet	1	1	2	/	1	/	/
Mrs. Bennet	1	1	2	/	2	/	/
Mr. Collins	3	/	8	/	4	/	/
Charlotte Lucas	1	/	1	/	1	/	1
Total	26	13	39	5	27	4	6

FINDINGS AND DISCUSSIONS

Tables (1 and 2) illustrate how transitivity processes and participants' roles are distributed in the selected texts. In her novel, Jane Austen tried to shed light on gender inequalities prevailed in her community by introducing themes of marriage and love. Based on those themes, the characters and extracts have been chosen. There are three types of marriage in the novel that have been tackled in this article:

- The first one is the relationship of the unsettled love between the protagonists Mr. Darcy and Miss Elizabeth Bennet, which turned into true love and ended with a good kind of marriage based on time, understanding and calm judgement, according to the author's perspective. Mr. Darcy is made to appear as the actor in material processes (14) times and as the goal (6) times in all the selective extracts. In (extract 3), Mr. Darcy appears as an attractive noble man who succeeds in (drawing) the attention of those present at the ball especially women. In (extract 6), Mr. Darcy is also given the effective role of the actor of processes (6 times) mainly associated with (criticizing, making and finding). When Mr. Darcy meets Elizabeth at the ball for the first time, he criticizes her and tries to underestimate her. The actor roles of Mr. Darcy in (extract 8) are only four, related with making, moving, beginning and paying. In this extract Mr. Darcy discusses his shortcomings with Elizabeth and they talk of the necessity of understanding and reason. In (extract 9), Mr. Darcy is presented as the goal of Miss Elizabeth's attraction, and he believes that his relation with Elizabeth needs time to be considered. With the progress of the novel events, Mr. Darcy shows much positive actor roles. In (extract 14), he (seeks) the acquaintance and (courts) the good opinion of people. In (extract 15), he appears in one actor role. These roles support change in Mr. Darcy's personality and how Elizabeth has a considerable influence over him. There are (15) mental processes in which Mr. Darcy appears as the senser (12) times, and as the phenomenon (3) times. His passion toward Elizabeth begins to arise as it is shown in (extract 6). When

examining the senser role of Mr. Darcy in (extract 8), the senses are mainly of the (hoping, believing and forgetting) types. The mental clauses in (extract 9) show that although Mr. Darcy "*liked*" Elizabeth, he "*resolved*" to get his time to recover and analyze their relationship. As their relationship progresses, Elizabeth discovers Darcy's good character and he appears in the phenomenon role of her senses in (extract 14). The relational processes concerning Mr. Darcy are of possessive and intensive types. There are (8) relational processes in all the extracts, (2) possessive and (6) intensive processes. In (extract 15, utterance:3), Mr. Darcy describes himself as being humbled by the influence of Elizabeth, and in (extract 17), she describes him as being "*sick of civility, of deference, of officious attention*" until she attracted him with her unique character. Behavioral processes stand on the border line between material and mental processes because they involve physiological and psychological actions. The participant role, the behavior, is ranked above the senser since he/she has the power to act. Behavioral processes are "the outer evidence of inner workings". Mr. Darcy has a behavioral role (3) times, all associated with (looking at). In (extract 6), the verb "*looked at*" refers to Elizabeth without admiration and only criticize. Thus, the behavior roles of Mr. Darcy give clear textual evidence on his apparent pride. Verbal processes are processes of saying in which there may be four participants: sayer, receiver, verbiage and target. The participant in the sayer role acts semiotically through sending a message, whereas the receiver is the participant to whom the message is directed. The saying that is directed to Mr. Darcy is in (extract 3). The second verbal process given to Mr. Darcy appears in (extract 9), in which the verbal process in negative supports a passive verbal role for Mr. Darcy.

Elizabeth's roles, on the other hand, prove to be less in number. Her material processes are only (11), (6) as an actor and (5) as a goal. The material process in (extract 5), is of the (get) type which shows her ability to get a rich husband if she adopts the view of her friend, Charlotte Lucas, but her perspective of marriage is different. Jane Austen gives her own view of a successful marriage based on true love. In (extract 6), Elizabeth is a goal affected by Darcy's action. He tries to ignore her and he only criticizes her. She also is a receiver of a material process associated with (paying) in (extract 8). It implies that Mr. Darcy began to admire Elizabeth. In (extract 9), she appears as an actor participant (attracting) Darcy more than he wishes. This confirms that Elizabeth is a powerful woman who has a great influence upon Darcy as we can see also in (extract 15). The material processes related to Elizabeth are of the types (teach and show), in which Elizabeth is the actor and Darcy as the goal. She succeeded in (teaching) him a lesson and (showing) him that she deserves his love and attracted him because she was a unique woman, (extract 17). The mental processes associated with Elizabeth's character reflect her deep personality and sensations. There are (16) mental processes in the whole selected extracts in which Elizabeth appears as the senser (14) times, and as the phenomenon (2) times. In a speech event in which Darcy and Elizabeth discuss the faults of human being pointing out their own faults, Elizabeth takes senser roles associated with mental processes of the type (hope, ridicule and suppose) in (extract 7), and she takes a goal role of a material process related to the verb (divert). These processes imply that she is a character of reason and understanding and she (hopes) that she never (ridicules) wise and good things. The relational processes regarding Elizabeth's character are (11). They affirm the same ideology that Elizabeth is a powerful unique woman who respects social relations and values, but refuses men domination. One behavioral process related to the verb (laugh) appears in which Elizabeth appears as a behavior.

- The second type of marriage represented in the novel is the relationship of marriage between Mr. Bennet and Mrs. Bennet. It is a kind of bad marriage based on superficial features such as the external appearances, beauty and sex. Mr. Bennet and Mrs. Bennet are an example of a mismatched pair. Mr. Bennet is retreated

and isolated despite his wit and knowledge. Mrs. Bennet, in contrast, is a completely disorganized and shallow woman. Mr. Bennet is made to appear as an actor only once in the material process (making) in (extract 2). Yet, this process appears in negative form which supports a passive actor role of Mr. Bennet. This reflects the failure of their marriage. In (extract 16), Mr. Bennet holds a goal role and it is also in negative material process: "let me not", talking to his daughter, Elizabeth. The two sensor roles of Mr. Bennet in (extract 16) are associated with (knowing and seeing) of mental processes. The relational process concerning Mr. Bennet describes his character and shows how he failed in his relation with his wife (extract 2).

On the other hand, Mrs. Bennet has totally (6) participant roles: (2) material processes, (2) mental processes and (2) relational processes, all in (extract 2). Mrs. Bennet appears as a goal of a material process in which her husband, Mr. Bennet, is the actor. However, he had no influence upon her and he could not (make) her realize his character. The second clause involves a material process in which Mrs. Bennet is the actor of the verb (getting). She appears as a silly woman obsessed with one single idea in her life, that is, (getting) her daughters married. Even her roles as a sensor in mental processes, and as an identified and a carrier in relational processes give the same idea. Over three and twenty years, she could not (understand) her husband.

- The third couple represent a bad marriage, according to Jane Austen's view, is that marriage contracted between Mr. Collins and Charlotte Lucas. It is a marriage based on economics. Charlotte was forced to marry undesirable man in order to get some financial security. At Jane Austen's time, women were not allowed to work in commerce, industry, education or business. They were victims of the unjust economic system and male dominance in their community. Therefore, this marriage is the best representation of gender inequality in Austen's novel. Mr. Collins appears in (3) material processes associated with (marrying, seeking and inheriting) as showed in (extract 10). As the only male relative of Mr. Bennet, Mr. Collins has the right to inherit his estate. He is an example of a discriminating social structure represented through the unfair economic system at that time which makes women's future uncertain and deprives them of inheriting their family's property. Austen's ideology of gender inequalities appears clearly through this character. The mental processes concerning Mr. Collins reveal his senses which are related to his offer of marriage. There are (5) mental processes in (extract 10), in which Mr. Collins is a sensor. They are mainly of the type (intend, choose and think). These processes imply Mr. Collins's purpose to (choose) one of Mr. Bennet's daughter if he (finds) them deserve his offer. The total proportion of mental processes related to Mr. Collins are (8), they are more than the proportion of material processes and it is obvious that they indicate the false senses associated with the personality of Mr. Collins. The relational processes illustrate the same idea that Mr. Collins (has) a good house and a sufficient income to make a marriage proposal.

The character of Miss Charlotte Lucas is presented by the writer to indicate the weakness of women and how they are economically dependent on men. A brief acquaintance with Charlotte is adequate for Mr. Collins to make a proposal which she accepts directly. The participant roles of Charlotte are totally (4), (1) in (extract 4) and (3) in (extract 12). In (extract 4), Charlotte and Elizabeth discuss their views of love and marriage. Charlotte thinks of marriage as a matter of tactics and maneuvering. The material, mental and relational processes concerning Charlotte, all confirm her position toward marriage. She has no fortune of her own and she has little chance of attracting a husband of her own choice. Therefore, she makes her decision and she will marry Mr. Collins despite all the defects that she is aware of.

CONCLUSIONS

From the findings and discussion of the study, the following conclusions have been drawn:

- The results show that transitivity processes (mainly material, mental and relational processes) embedded to male characters outnumber those of the female characters. There are (68) processes belong to men in comparison with women's that are only (52). These results validate hypothesis no. (1) and provide a linguistic evidence that women are the most vulnerable members of society with a few exceptions. Women have been deprived of their rights in the work and inheritance. They have become entirely dependent on men, getting a marginal role in life. Men are portrayed as the dominant gender in society.
- The writer's background and her personal perspectives are reflected obviously through the text. Austen presents a contrastive view of the ideal effective female that she desires through the heroine's character, Miss Elizabeth Bennet, who rejects male domination. This is linguistically evident through the type and number of mental processes she used when she denied Mr. Collins's marriage proposal despite its importance to improve her low economic level. This situation represents Austen's rational view of marriage which depends on much more than mere material security and physical comfort. Hence, Austen was depicting her own experiments and personal attitudes when she portrayed Elizabeth's character. This validates hypothesis no. (2).
- The impact of the cultural dimensions also appears clearly through the linguistic choices of the author. Austen portrays the severe economic realities underlying the English culture at that time and shows how they affect woman's life. The lack of legislation granting women and men equal rights to work, inherit and administer property deprives women of their own means and livelihood and makes them economically dependent on their husbands and family. Those results give a validation to hypothesis no. (2).
- The analysis of the novel shows that it is mainly based on three types of transitivity processes: material, mental and relational. On the other hand, the proportion of behavioural and verbal processes are small, and the existing processes in the novel are not associated with the participants.
- Transitivity choices of the characters in the selected narrative extracts obviously reflect the existing ideologies of gender inequalities. Integrating transitivity analysis with CDA can serve as an effective way to investigate themes of literature and to indicate the relations between language and society.

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